



COMPOSITIONS

PAR

CHARLES DANCLA

2 Violons avec accomp. de Piano.

	M. Pf.	M. Pf.
Op. 98. Symphonie concertante	3 50	
Op. 109. 3 petites Symphonies concertantes. Nr. 1 à 3, chaque	2 75	
Op. 129. Petite Ecole de la Mélodie. 6 Pièces mélodiques. Cahier I. II., chaque	3 25	
Op. 163. Petite Ecole de la Mélodie. 6 Pièces mé- lodiques (Suite de l'Op. 129. Cah. III. IV.) Cahier I. II., chaque	5 75	3 75
6 Petits Duos faciles arr. par F. Corder. Cahier I. II., chaque		2 75

3 Violons avec accomp. de Piano.

Op. 99. 6 petites Trios faciles et concertants	En 2 Cahiers, chaque	4 50
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Violon seul.

Op. 54. Le Progrès, 10 Etudes mélodiques spé- ciales pour le travail de la main gauche	1 50	
Op. 82. Les Récréations du jeune Violoniste. Ecole d'expression, 18 Mélodies. (Fai- sant Suite à la 1re partie de sa Méthode)	2 75	
Op. 84. 25 Etudes mélodiques et très faciles	3 25	
Op. 86. Les Mélodistes, 12 Fantaisies très faciles sur des motifs favoris. En 3 Suites, chaque	1 25	
L'Ecole des cinq Positions. Liv. 1. 20 Etudes faciles. Op. 122	3 50	
2. 10 Etudes. Op. 90	1 50	
Op. 107. Les Perles d'Italie, de France et d'Alle- magne, 30 Mélodies favorites. En 3 Suites, chaque	1 50	
Op. 110. L'Ecole de l'Archet (Die Kunst der Bogenführung). Liv. 1. 10 petites Etudes très faciles. 1re Position	1 50	
2. 18 Etudes	4 25	
Op. 144. Le Semainier du jeune Violoniste	7 50	
Op. 150. Le Semainier, 3 ^{me} Livre. Exercices de Mécanisme	4 —	
Op. 12. 46 Etudes	en 2 Cahiers	
	Cahier I. 4 75	
	Cahier II. 7 25	

Duos.

Op. 128. 16 Etudes mélodiques (3 ^{me} Livre de l'Ecole des 5 Positions) pour Violon avec accomp. d'un 2 ^d Violon	4 25	
Op. 138. 3 Sonates faciles et brillantes, pour Violon avec accomp. d'un 2 ^d Violon	3 75	
Op. 151. 10 Etudes mélodiques, pour Violon avec accomp. d'un 2 ^d Violon	3 25	
Douze Duos mélodiques et faciles pour 2 Violons. (Extraits de la Méthode). En 2 Cahiers, chaque	1 50	
Op. 108. Duos brillants et élégants, pour Violon- celle et Violoncelle. Nr. 1. Le Barber de Seville. M. 1 50		
2. Don Juan 1 50		
3. Robin des Bois 1 50		
4. Norma et Gounodville 1 50		
5. L'Elisir d'Amore 1 50		
6. La Dame blanche 1 50		
Op. 117. 3 Duos, faciles, pour Violon et Violon- celle. Nr. 1 à 3, chaque	1 50	

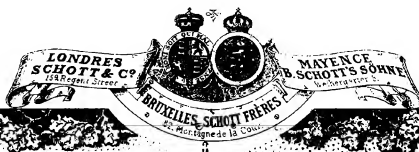
Trios.

Op. 99. 6 petits Trios faciles et concertants, pour 3 Violons. En 2 Suites, chaque	2 75	
Op. 108. ¹¹⁴ 6 Trios, pour Violon, Violoncelle et Piano, (d'après les Duos pour Violon et Violoncelle. Op. 108.) chaque	3 25	
Op. 109. 3 petites Symphonies concertantes pour Violon, Violoncelle et Piano. Suite 1. à 3, chaque		
Op. 117. ¹¹⁴ Trois Trios faciles pour Piano, Violon et Violoncelle. Nr. 1. 3 50		
Nr. 2. 3 —		
Nr. 3. 3 —		

4 Violons.

Op. 119. Le Carnaval de Venise, Fantaisie bril- lante	3 50	
Op. 161. Ah! vous dirai-je Maman! Variations	3 25	
Op. 178. 3 Pièces: Nr. 1. Le Départ.	1 75	
Nr. 2. L'Arrivée.	1 75	
Nr. 3. Le Retour.	2 50	

Propriété des Editeurs.



3

PETITES SYMPHONIES

CONCERTANTES

pour

DEUX VIOLONS

avec Accompagnement de Piano

par

CH. DANCLA

Professeur au Conservatoire, Membre de la Légion d'Honneur


OP 109.

N° Chaque Pt.

Les mêmes arrangements pour Violon et Violoncelle avec accomp. de Piano

par J. WERNER. Chaque Pt.

LONDRES
SCHOTT & C^o
15, Abchurch Lane



MAYENCE
B. SCHOTT'S SOHN
Werkstadt 1878

BRUXELLES
SCHOTT FRÈRES
18, Avenue de la Gare

3 PETITES SYMPHONIES

Concertantes pour 2 Violons.

N^o.3.

CH. DANCLA OP. 109.

Allegro maestoso.

PIANO. *mf*

f *p* *f* *p*

1^{er} VIOLON. *f*

2^d VIOLON. *f*

p

rall *a tempo.*

rall *a tempo.*

suivez.

CFRANG.

f e cantante.

f e cantante.

f

Cantante e poco rall.

seguez.

p

p

Cantabile.

a tempo.

The image displays a page of musical notation, likely for a piano and voice ensemble. It consists of four systems of staves. Each system includes a vocal line (soprano and alto) and a piano accompaniment (treble and bass). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' and 'p'. The first system shows a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern. The second system continues the vocal line and piano accompaniment. The third system features a more complex piano accompaniment with a rhythmic pattern and a vocal line. The fourth system shows a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern. The notation is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4.

Musical score for a piece, likely a symphony or concerto, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings.

The score is written for a large ensemble, including strings, woodwinds, and brass. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Key markings and instructions include:

- rall.* (rallentando)
- a tempo.* (return to tempo)
- Molto cantabile.* (very song-like)
- 2^o corle.* (second horn)
- mf e con suavità.* (mezzo-forte and with softness)
- suivez.* (follow)
- a tempo.* (return to tempo)

The score is divided into several systems, each containing multiple staves. The notation is highly detailed, with many slurs and ties indicating complex phrasing and articulation.

eleganza.

rall. *a tempo.* *f molto cantante.*

rall. *a tempo.*

f *ritenuto.* *rall.* *a tempo.* *e risoluto.* *a tempo.*

f *suivez.* *suivez.* *a tempo.*

This page of musical notation consists of eight systems of staves, each containing a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Treble and bass staves with eighth and sixteenth notes.
- System 2:** Treble and bass staves with eighth and sixteenth notes.
- System 3:** Treble and bass staves with eighth and sixteenth notes. Dynamics *p* and *mf* are indicated.
- System 4:** Treble and bass staves with eighth and sixteenth notes. Dynamics *pp* and *f* are indicated.
- System 5:** Treble and bass staves with eighth and sixteenth notes. Dynamics *pp* and *f* are indicated.
- System 6:** Treble and bass staves with eighth and sixteenth notes. Dynamics *pp* and *f* are indicated.
- System 7:** Treble and bass staves with eighth and sixteenth notes. Dynamics *pp* and *f* are indicated.
- System 8:** Treble and bass staves with eighth and sixteenth notes. Dynamics *pp* and *f* are indicated.

douce.

p

rallent.

a tempo.

rallent.

a tempo.

cantant.

3e corde.

f a tempo.

rill.

f

a tempo.

suivez.

ritenu a poco a poco.

suivez.

All^o mod^{to}
mf e cantabile.

All^o mod^{to}
p

cresc. *poco*

cresc. *poco*

СТАС. *poco*

a - - poco

a - - poco

a - - poco

Fin.

3 PETITES SYMPHONIES

Concertantes pour 2 Violons.

1

N^o 3.

CH. DANCLA OP. 100.

1^{re} VIOLON.

Allegro maestoso.

Piano.

Solo.

10

ritenuto

a tempo.

cres

cantante.

cantante.
poco rall.

2^e Violon

cres

rall

1^{re} VIOLON.

a tempo.
molto cantabile.

2^e Corde.

a tempo.
rall. . . mf e con suavita.

eleganza.
bien allongé.

a tempo.
rall. . . f molto cantante.

a tempo.
cres. . . f ritenuto . . .

rall. . . a tempo.
f e risoluto.

p

mf

dolce.
rall.
rall.
1^{er} violon
f a tempo.
ritenuto poco a poco.
bien allongé.
All.^o mod.^{to}
mf e Cantante.
restez.
cresc.
poco a poco.
tr.

3 PETITES SYMPHONIES

Concertantes pour 2 Violons.

N^o3.

CH. DANCLA OP. 109.

2^d VIOLON.

Allegro maestoso.

10 Piano. Solo. a tempo. ritratto. cresc. cantante. 1^{er} viol. Solo. cantabile. cresc. p. cresc. 4 8

2^d VIOLON.

1^{re} V^{ua} *2^d V^{ua}* *a tempo.*

rall. *mf e con suavità.*

eleganza.

a tempo. *f molto cantante.*

cres *a tempo.* *e risoluto.* *f risoluto.*

rall. *a tempo.* *f*

mf

cres *f*

The musical score for the 2nd Violon consists of ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with a 'rall.' marking and a dynamic of 'mf e con suavità.' The second staff continues with similar rhythmic patterns, including triplets and sixteenth-note runs. The third staff introduces a 'f' dynamic and a 'molto cantante' marking. The fourth staff shows a 'cres' (crescendo) leading to a 'f' dynamic. The fifth staff has a 'rall.' marking followed by 'a tempo.' and 'e risoluto.' The sixth staff continues with a 'f' dynamic. The seventh staff features a 'mf' dynamic. The eighth staff has a 'cres' marking leading to a 'f' dynamic. The ninth staff continues with a 'f' dynamic. The tenth staff concludes the piece with a 'f' dynamic.

dolce.
 Solo.
 rall. a tempo. cantante.
 3^{re} corde. 2^e corde.
 a tempo.
 rall.
 All^o mod^{to}
 rall poco a poco
 cantante.
 cresc. poco a poco.
 Fine.